

Memorial stones of junagarh - a preliminary study

Raj Kumar Rate*

Research Scholar, Nirwan University, Jaipur, Rajasthan, India

E-mail: rajrate84@gmail.com

* Corresponding Author

Article Info

Received 22 May 2023

Received in Revised form 22 June 2023

Accepted for publication 02 July 2023

DOI: 10.26671/IJIRG.2023.3.12.110

Citation:

Rate, R. K. (2023). Memorial stones of junagarh - a preliminary study. *Int J Innovat Res Growth*, 12, 74-82.

Abstract

The literary meaning of the word Junagarh means ‘old fort’. Junagarh was the old capital of undivided Kalahandi district of Odisha. According to the Odia inscription of 1718 C.E. found from the Dadhivaman temple of Junagarh issued by Juga Shahi Deo III of Nagavamsi dynasty, the place is called “Kalahandi Nagara”. In the past Junagarh has “Chhakoti Bandha and NakodiTota” (120 ponds/tanks and 180 mango orchards). After Cuttack, Junagarh is the only town of Odisha which has completed her 1000 years. From 6th century to 12th century Kalahandi (Kantara, Mahakantara, Chakrakota Mandala, Karunda Mandala) was reigned by dynasties like- Nala, Parvatadwaraka, Somavamsi, Kalachuri, Gangavamsi and Nagavamsi etc. and for political supremacy there were constant battle among these dynasties. These battles caused casualty of many soldiers. And for their memory large numbers of Memorial stones (Sati stone and Hero stone) are erected. So many Memorial stones found scattered in different parts of Junagarh. Sati stones are erected for women’s who sacrificed their life after the death of her husband and even to protect their chastity and purity. As many Sati stones are found, they commemorate the heroic death of many warriors and self-immolation of their wives. On the Sati stones of Junagarh, we found the Vedic trend which was observed before a woman going to perform Sati. The basic iconographic feature of Memorial stones is upright open right arm and hand bent at elbow and clearly showing bangles intact. Symbol of sun and crescent moon, worshiping Shiv Linga etc. are also depicted in Sati stones. These are of much political significance in history, because they prove that many wars were fought there and show the military and socio-religious concerned facts of the region. Lack of previous study and research unable reveal the importance and significance of this tradition. The present paper focused to highlight the Memorial stones culture, its origin and nature etc. To assess the Memorial stones culture the current research paper deals with different methods and techniques.

Keywords: - Junagarh, Kalahandi Nagara, Memorial Stones, Hero Stones, Sati Stones, Commemorate, Self-immolation

1. Introduction

Art is the artistic description of human’s mind. The artist try his best to make his art more memorable and valuable and the devotion of artist towards his art make it more memorable. The Memorial stones are erected to commemorate and to glorify the dead person. Even these sculptural art traditions originate to reminiscence the name, fame and deeds of the deceased persons for time immemorial. The sculptural art heritage of Junagarh is rich and varied. Artistic activities of men has been discerned Junagarh at least since the early historic age, which witnessed the splendid development of art and architecture in this place. Temple art, however, has rejuvenated in Junagarh during medieval period. Stone sculpture found scattered in different parts of Junagarh, speaks about the glorious art heritage of this landmass.

2. Methodology

The present paper includes both primary and secondary sources. For primary sources I undertook fieldwork in Junagarh town of Kalahandi district, visited different sites and discovered few Memorial stones along with already mentioned one. So far, 16 Memorial stones (6 Hero stones and 11 Sati Stones) have been found. During the field work an inscribed Hero stone is discovered. And for Secondary sources I collect data from various articles, reviewed journal, district gazetteers, book etc.



3. Early History of Junagarh

Junagarh the old capital of Kalahandi, is situated in 82056' and 19051' North on bank of river Hati, one of the tributaries of river Tel. It lies to the west of the district head quarter. It was under the occupation of the Nagavamsi rulers of Kalahandi up to 1850 C.E. when King Fatehnarayan Deo shifted his capital to Bhawanipatna due to outbreak of cholera in an epidemic form resulting heavy toll of human life including royal members.

Literally Junagarh means "Old Fort". Juna means old and Garh means fort. According to the Odia inscription 1718 C.E. found from the Dadhivaman temple issued by Nagavamsi king Jugasai Deo III, the place is called "Kalahandi Nagara"². The name Kalahandi occurs for the first time in an inscription of Kalahandi. Dr. N.K. Sahu has opined that the old name of Junagarh was "Kalahandi Nagara". Evidences of the period from 2nd century C.E. till late medieval period are found in an around Junagarh. After Cuttack, Junagarh is the only city of Odisha which was completed her 1000 years. The inscription under the Bhairava statue in the back side of Block office proves that it is certainly more than 1500 years old³. In the past Junagarh town has "Chha kodi Bandha and Na kodiTota" (120 tanks/ponds and 180 mango orchards), moats and innumerable temples proves that this is an old Garh (fort). So many kings of different dynasties ruling over this Garh. From 8th century to 11th century C.E. the Somavamsi of South Kosala, spread their territory and it was proved by the Someswar temple of Semiabandhpada. Inside the temple there is an idol of Vasuli, which was worshipped as Jala Devi (Water Goddess). So, it was believed that Junagarh had maritime contact with other regions and at that time only one route that was river Hati and Tel.

According to the Errakote inscription⁴ dated 1023 C.E. in the early years of 11th century a territory named Chakrakota Mandala developed in the Indravati river valley comprising parts of modern Bastar district of Chattisgarh and Koraput, Kalahandi districts of Odisha and Nripati Bhushan of Chhindaka Naga dynasty ruling over this region and came to this place along with Rajendra Chola, the great Chola monarch. During the reign period Someswara Deva, Kalachuri king Jajjala Deva invaded Chakrakota mandala and defeated Someswara Deva in 1114 C.E. and ruled over this region. The Sati stones and Hero stones proves Junagarh was under the rule of Kalachuri. In the year 1110-11 C.E. Chodaganga Deva of Ganga dynasty occupied Utkala and Trikalanga (Koraput, parts of Kalahandi) and this victory ushered in an era of political struggle between the Gangas and Kalachuris. The Narla stone inscription dated 1231 C.E. reveals that, Kalahandi was part of Ganga Empire and it was known as "Kamalamandala". And Madana Mahadeva was very likely one of the Governors of the Gangas in Kamala Mandala and Anangabhima Deva III was his over lord. But the traditional record now preserved in Kalahandi Durbar indicates that Ganga rule in Kalahandi ended in Samvat 1062 or 1005 C.E. It is believed during the reign period of the Kalachuri and Gangavamsi the royal palace was built in Junagarh. It was known from the royal records of Kalahandi Nagavamsi kings that, the last Ganga king Jagannath Deo had no male issue and his only one daughter Surekha was given in marriage to Raghunath Sai, a prince of Naga dynasty of Chhotnagpur. Sometime after this marriage, Jagannath Dev went on pilgrimage with his queen and on his return was not allowed by his son-in-law to enter the kingdom. Raghunath Sai thus usurped the throne in 1005 C.E. and started the rule of Naga dynasty⁵. From this time the Nagavamsi were ruling over Junagarh and during their reign, they built temples, tanks and orchards etc.

4. Memorial Stones Tradition and its Origin

Memorial Stones are commemorative character and it is generally raised to commemorate the dead⁶. Also it is considered as a figurative depiction of the dead persons. The stones are erected to honor an individual for his heroism, allegiance and sacrifice. In case of woman, they may be installed to deify a woman who burns herself of the funeral pyre of her husband to accompany him to heaven or kills herself to protect her chastity.

Memorial stones are three types: Hero, Sati and Nishidhi stones. Hero stones erected to commemorate the death of a hero in a particular context. Most of the hero stones are raised for the memory of dead soldiers, kings etc. If an image of that man was engraved on a stone and an inscription was also engraved recording his death or a noble cause, that stone is to be called as Hero stones. But there were so many non-inscribed hero stones in many parts of Indian Sub-continent. Hero stones were classified in to different themes. They are battle fields, cattle raids, self-immolation for the sake of a king or religion, hunting, fighting with thieves, village feuds, woman folk, protecting boundaries and accidental death in water or fire⁷. While memorial stones erected in the memory of a woman who invited the death by self-immolation after the death of her husband called as Sati stones. The woman who invited death in this way was given the divine status and was worshiped as a Goddess. Generally, Sati Stones show a right hand rising towards heaven which symbolizes blessings to all human beings⁸. The Sati stones are classified based on, whether the woman scarified her life along with the dead body of her husband or without. They are Sahagamana and Anugamana⁹. Nishidhi¹⁰- Nisidhi's are another type of Memorial Stones (Specially found in South India – Karnataka, Tamil Nadu, Andhrapradesh) erected in memory of the Jaina ascetic who sacrificed their life by practicing a specific religious rite.

4.1 Origin

The tradition of erection of a monument for the memory of the dead person originated from Vedic period when the dead bodies were not cremated but buried. The spot of burial was initially marked with single stones and later stone circle which are found during excavation. Vedic literature Sataptha Brahmana describes in detail of the erection of monuments called "Tumulus"¹¹ over the bones or relics. The earliest Tamil works like the Tolkapiyam, Akananuru, Purananuru¹² etc. of the Sangam age (3rd Century B.C.E to 3rd Century C.E.) refer to an established custom of erecting hero stone meaning an upright stone post or Menhir in memory of the dead. The Tamil works mention an established custom, but give no clue as



Content from this work may be used under the terms of the Creative Commons Attribution 4.0 International License. Any further distribution of this work must maintain attribution to the author(s), title of the work, journal citation and DOI.

to its possible origin. During the subsequent periods war like virtue was esteemed of all glories and the material deeds of great warriors formed the dominant theme of many literatures. Bravery in the battle field and a heroic death glorified as the highest of all virtues. And the erection of memorial stones was an age-old tradition to honour the death.

The custom of setting up stone slabs with inscriptions recording their achievements are also the figure of heroes concerned is very old in India and can be traced to about 2nd Century C.E. Such time-honoured tradition of honouring the heroes by erecting stone monuments persisted in large scale in North and South India. The memorial stones (hero stones) in Kathiawar of Gujarat Locally called as “Paliya”¹³ which means protect or guardian. They were erected in memory of Charan man and woman who sacrificed their lives while preventing the village cattle or to recover from the predatory enemies. In Maharashtra Hero stones are called as Veeragal¹⁴ and it defer from all other regional specimens. The memorial stones of Maharashtra normally consisted of two / three panels.

In South India we noticed largest concentration of Memorial stones. About 2650 hero stones dated between 5th and 13th centuries have been found from Karnataka¹⁵. Inscription on some of these give only a name, other offer details of the circumstances in which the person died. The earliest and oldest Memorial Stone is found in Tamil Nadu is more than 2400 years old that is 4th century B.C.E. The tradition of memorial stones or pillars lives on in certain parts of India today. The tribal communities of Gujrat, Madhya Pradesh, Chattishgarh and South- Western Odisha, still erect memorials of stone and wood¹⁶. These memorials are associated with their ancestor worship, religious beliefs, custom, identity and culture.

4.2 Sati Stones of Junagarh

Junagarh the former capital of Kalahandi during the Naga rule is the center of Sati stones tradition. So far as Eleven Sati stones discovered in Kalahandi and all these Sati stones belong to Junagarh. We found one “Sati Ghat” site, and it was believed that a queen from Naga dynasty had committed Sati in this place¹⁷. And even today this Sati Ghat is revered by the local peoples. The very common identity of such monolithic stone is the carving of sun and moon symbol with palm covered with bangles at the top of the slab. Below the motif the figure of the Hero, who died in the battle field usually carved. In some stone instead of Hero, figure of lady noticed out that she might have been committed Sati after the death of her husband. This type of memorial stones concentrated in river and pond area adjacent to a temple most probably Shiv temple.

The most important Sati stones were found in Someswar temple of Semiabandhpada. So many images were scattered all over in Semiabandh (tank/pond). The biggest Sati stone of Junagarh is found from this place. The Sati stone is lying under a Pipal tree (fig.1). It is 5ft in height and 1.1ft width and it is ascribed to 12th/13th Century C.E.¹⁸ Top portion is conical in shape with carving of palms with bangles and on the right side of the palms there is a symbol of sun. Below it, the depiction of the front faced king worshipping the Sivalinga in the centre and his two queens sitting in profile with their hands in Anjalimudra. Anjalimudra¹⁹ suggest the devotion, respect and obeisance of the female figures towards their husband and also towards the worshipping deity and also towards the Sati Tradition. Worshipping of Shivlinga suggested that maybe they belong to the Shaiva cult. Even by observing the sculpture we can say that polygamy was prevailed at that time.



Figure-1. Sati Stone of Semiabandh

Similar type of another Sati stone is kept in the courtyard of a house nearby. The lower portion of this sculpture is broken (fig.2). The only difference is that the symbol of Sun is on the left-hand side of the female palms. It's measure 2.5 feet in length and 1.2 feet in width.



Figure-2. Sati Stone of Semiabandh



Content from this work may be used under the terms of the Creative Commons Attribution 4.0 International License. Any further distribution of this work must maintain attribution to the author(s), title of the work, journal citation and DOI.

Another Sati stone is situated on the premises of Semiabandh (fig.3). It has two human figures both male and female in sitting position raising folded hands in Anjalimudra²⁰. Above the figures there is a hand with open palm and bangles in it but it is not clearly visible. It's height is 5 feet and width is 1 feet.



Figure-3. Sati Stone of Semiabandh

Two Sati stones founded from the compound of Someshwar temple. The left-hand side Sati sculpture (fig.4) is a life like image of historical monuments of Naga Era²¹. This sculpture has two human figures. In the left side there is a standing figure of a man holding a burnt stick and the sitting figure is a woman who is going to sacrifice herself as Sati. The top portion of the sculpture comprised of a female palm with bangles, Sun and crescent Moon. In this sculpture we noticed the funeral pyre picture is erected²². The height of the sculpture is 3.1 feet and width are 1.5 feet.



Figure-4. Sati Stone of Someswar Temple

The other Sati sculpture is vandalized by the local people putting chemical paint on it (fig.5). It is not clearly visible. It is a monolithic stone sculpture having three panels. Top portion is in conical shape and female palm with bangles is depicted. In the middle panel two female figures is carved and lower panel is plain. It's measuring 3 feet x 1 feet.



Figure-5. Sati Stone of Someswar Temple

Two Sati stones kept in the high school field and their condition is not so good (Fig.6). The right-hand side Sati stone is rectangular in shape, its top portion is damaged, so that the female palm is not visible. On the center, two human figures in sitting position raising folded hands. The left-hand side Sati sculpture is conical shape, most of its part is under the ground, still we noticed the depiction two human figures worshipping a Shiva Linga.



Content from this work may be used under the terms of the Creative Commons Attribution 4.0 International License. Any further distribution of this work must maintain attribution to the author(s), title of the work, journal citation and DOI.



Figure- 6. Sati Stones of High School Field

The Sati stone (fig.7) of Bhairava field lying under a Pipal tree is not clearly visible. It is the smallest Sati stones, it's height is 1.4 feet and width is 1.9 feet. On the center there is a symbol of crescent moon. The local people worshipped this stone as "Bhairava" and the entire land called as Bairavapadia or field.



Figure-7. Sati Stone of Bhairava Field

Similarly, the Sati stone (fig.8) of Banjibandh area situated at Chandrasagar also worshipped as "Bhairava". This is the most decorative Sati stone of Junagarh. The image is 1.5 feet height and 10 inches in width. Some portion of the sculpture is under the ground and the present condition of this sculpture is very worse. On the center a front faced human figure is depicted, the figure is in worshipping mode. The upper left-hand side of the stone is consisted of symbol like female palmate with bangle and sun. On the upper right hand side symbol of half-moon is found. During the fieldwork two Sati stones were discovered, one at daily market area of Junagarh and the other at Hirasagarpada.



Figure-8. Sati Stone of Banjibandh

The Sati stone of daily market is a single stone sculpture (fig.9). Its height is 3.7 feet and width are 11 inch. On the top portion a female palm is depicted, the symbol of sun is not clearly visible. On the center figure of a male and female is there and we noticed that the male figure holding the left hand of the female.



Content from this work may be used under the terms of the Creative Commons Attribution 4.0 International License. Any further distribution of this work must maintain attribution to the author(s), title of the work, journal citation and DOI.



Figure-9. Sati Stone of Daily Market

The Sati stone (fig.10) of Hirasagarpada located near to Hirasagar pond and it is installed in between 2 Hero stones. On the top portion emblems of half-moon, sun and female palmate with bangle is carved but the female palm portion is already broken. On the lower part front faced king and his two queens sitting in profile with their hands in Anjalimudra in both his sides is depicted. Its height is 3 feet and width are 1.4 feet.



Figure- 10. Sati Stone of Hirasagarpada

4.3 Hero Stones of Junagarh

Hero stones tradition of Junagarh goes back to 8th to 13th century C.E. The common iconographical features of Hero stones in Junagarh are the carving of Sun and Moon symbol with a palm covered with bangles at the top portion. Below the motif the figure of the Hero is depicted, who died in the battle field. This type of Memorial stones called as Sati-cum-Hero stones²³. Combined Hero and Sati stones are as common as the memorials erected in honour of several wives of the hero, who apparently accepted Sati soon after the death of their husband.

The most important Hero Stone of Kalahandi is founded from Talbandhpada of Junagarh (fig.11). It is a inscribed Hero stone. A three lined inscription in the proto-Odia characters of the 13th century C.E has been inscribed in the lower half portion of the stone slab. It has been deciphered by Dr. Snigdha Tripathy and as per epigraphic and sculptural study it seems that the Hero/Soldier was a “Guptachara” (spy) of a foreign land and was killed, in whose memory the Hero stone was erected²⁵.The figure of the hero is in fighting posture carrying a sword and shield. It is a rectangular stone slab, in the upper portion Sun, Moon and female palm with bangles is carved.



Figure-11. Hero Stone Talbandhpada (Courtesy: Mr. S.S Panda)



Content from this work may be used under the terms of the Creative Commons Attribution 4.0 International License. Any further distribution of this work must maintain attribution to the author(s), title of the work, journal citation and DOI.

During My fieldwork, two Hero stones were discovered from Hirasagarpada adjacent to a pond named Hirasagar. The biggest sculpture (fig.12) is a inscribed Hero stone and it is about 5 feet in height and 1.5 feet in width. The hero figure holds a sword on his raised right hand and shield on his left hand. The hero wears a unique head wear, which is generally noticed in Kalachuri sculptures²⁶. On the top portion of the left-hand side the symbol of crescent moon is depicted and in the centre female palm is there. On the lower portion we noticed a three lined inscription in proto-Odia characters. Being requested by this writer, the learned epigraphist Dr. Subrata Kumar Acharya has deciphered it as:

Line 1. Sankara Vagha Bhuchara
 Line 2. Kara Paaiam Sargara
 Line 3. Papati Niha Dharma.



Figure- 12. Hero Stone of Hirasagarpada

As per the epigraphic study provided by Dr. Acharya the hero stone belongs to one “sankara vagha”, an infantry soldier (Bhuchara) who died during a war. And this hero stone was installed after performing some rituals for the dead soldier for his attainment of heaven (Sargara).

The other Hero stone (fig.13) is 3 feet in height and 1 feet in width. This figure is also holding a sword on his raised right hand and shield on his left hand. Symbols like sun, crescent moon and female palm with bangles is carved on the top portion. The iconographical features of this Hero stone suggest that it belongs to Kalachuri period.

In between these two Hero sculptures a Sati stone sculpture is there. Maybe that Sati stone is associated with one of these Hero stones.



Figure-13. Hero Stone of Hirasagarpada

The Hero stone (fig.14) of on the compound of Someswar temple (near Semiabandh) draws close observations, because it has similarity with the two Hero stones at the entrance gate of Kalahandi University, Bhawanipatna and Belkhandi Museum. This sculpture measures 4 feet x 1.5 feet. Here the Hero figure, holding a shield by the left hand and sword by the right hand is carved. The figure wears a significant headwear or head dress. As studied the above head wear are usually found on Kalachuri sculptures. Therefore, the Hero stone is believed as a Kalachuri Hero stone²⁷. On the upper portion symbol of Sun and Moon is erected. But the local people worshipped this Hero stone as God Sani.

The other Hero stone (fig.15) of Someswar temple is having similar features like the above one. But lower portion is broken. Here we notice that only the symbol of Sun is depicted on the upper portion.





Figure-14 & 15. Hero Stones of Someswar Temple.

The Hero stone of Banjibandh (fig.16) area situated at Chandrasagar is worshipped as “Bhairava”. In this sculpture a man holds a sword in his both hands, which is about 5feet height and 1.5feet in width. The sculptural depiction of upper portion is not clearly visible, maybe it was eroded. Most of the part of this sculpture is buried under the ground.



Figure-16. Hero Stone of Banjibandh

5. Discussion and Conclusion

In Indian sub-continent generally, Memorial stones are divided in to three to four vertical panels, it’s a rectangular stone slabs and different themes like- war, worshipping Shiva Linga, symbol of sun, crescent moon, palm with bangles is depicted and in many Memorial stones (Hero Stones) we noticed that a hero/soldier holds a sword or dagger in his raised right hand and shield in his left hand and also having a head wear or dress. But in Junagarh region till today we found single panel Memorial Stones and most of them non-inscribed in nature. And the interesting things related to Memorial Stones is, most of them founded and situated near a pond/tank adjacent to a Shiv temple. The presence of symbol like- Sun and Crescent Moon usually at the top portion of the Memorial Stones indicated the immortal features²⁸. It tells us that as long as the sun and the moon exist the name and fame of the hero/sati is also last long. The depiction of female palm having bangles facing forward in Abhayamudra is also common iconographical features in a Memorial Stones sculpture and this type of sculpture called as Sati cum Hero stones. The female palmate with bangles symbolises the married status of women²⁹ and the Abhayamudra represents protection, fearlessness, benevolence and peace³⁰. The erection of Memorial stones in temple court-yards and its worship by following Brahmanical rites enhanced and encouraged the practices of Hero/Sati cult. But during my field survey I noticed that these Memorial Stones are worshipped as local God and Goddess like- Dharni, Chandi, Bhairava and even as God Sani etc. With due course of time the Hero stone tradition merged with folk culture and also assimilated with Brahmanic cult and lost its original tradition. The present paper is a preliminary study on the Memorial Stones tradition of Junagarh and its try to reveal the historicity of this great tradition along with its political, socio-religious and cultural connection.

Acknowledgements

The author would like to thank Dr. Shilpa Goel of Nirwan University, Jaipur, Rajasthan for giving me the encouragement to carry out this work. I would also like to express my sincere thanks to Dr. Baba Mishra for showing me the right path for the field work. I convey my sincere regards to Dr. Subrata Kumar Acharya for decipherment of the Hero stone inscription.



Content from this work may be used under the terms of the Creative Commons Attribution 4.0 International License. Any further distribution of this work must maintain attribution to the author(s), title of the work, journal citation and DOI.

Finally, a special thanks to the Research team of International Journal of Innovative Research and Growth (IJIRG) for giving me the platform to present my research work.

Conflicts of Interest

The author declares no conflict of interest in this manuscript.

References

- i. Mahesh, H. K., Krishnan, R., Esver, D., Kumar, A. (2017). The Character of Veeragal Inscriptions- A Reading of Engraved Records, Heritage, JMSA 5, 84-85.
- ii. Odisha District Gazetters- Kalahandi. (1980). 41.
- iii. Singhdeo, J.P. (2019). Archaeological remains of Junagarh, The Orissa Historical Research Journal, 37, 62-63.
- iv. Odisha District Gazetters, Op.cit, (1980). 47-50.
- v. Acharya, D. (2016). Memorial Stones and Votive Temples from Jajpur, Odisha: Some Observations, Puravritta, 1, 97-98.
- vi. Sontheimer, G. D. (1982). Hero and Sati Stones of Maharashtra, in Memorial Stones, a study of their Origin, Significance and Variety (S. Settar and Gunther D. Sontheimer, Eds.), 273-281.
- vii. Chidanamurti, M. (1982). Two Masti Temples in Karnataka, in Memorial Stones, a study of their Origin, Significance and Variety (S. Settar and Gunther D. Sontheimer, Eds.), 117-118.
- viii. Upadhye, A. N. (1982). Nisidhi- its meaning, in Memorial Stones, a study of their Origin, Significance and Variety (S. Settar and Gunther D. Sontheimer, Eds.), 45-46.
- ix. Patil, D. R. (1982). The Origin of Memorial Stones, in Memorial Stones, a study of their Origin, Significance and Variety (S. Settar and Gunther D. Sontheimer, Eds.), 49-50.
- x. Rajan, K. (2000). South Indian Memorial Stones, Thanjavur: ManooPathippakam, 25.
- xi. Thakuria, Tilok. (2008-09) Memorial Stones from Gujrat: Study of Paliyas at Kanmer, Bulletin of the Deccan College, 68-69, 179-190.
- xii. Khare, D.H. (1982). Memorial Stones in Maharastra, in Memorial stones, a study of its Origin, Significance and Variety (S. Settar and Gunther D. Sontheimer, Eds.), 253-254.
- xiii. Singh, U. (2008) A History of Ancient and Early Medieval India: From the Stone age to the 12th Century, New Delhi, 48.
- xiv. Sontheimer, G. D. (1982). On the Memorials to the Dead in the Tribal area of Central India, in Memorial Stones, a study of their Origin, Significance and Variety (S. Settar and G.D. Sontheimer, Eds.), 87-99.
- xv. Singhdeo, J.P. Op.cit, 69-69.
- xvi. Mishra, B. (2009). Facets of Odisha History Culture and Archaeology, P-115.
- xvii. Rajput, M. S. (2016). The Source, Meaning and use of "Mudras" across Religions, IJIRAH, 1, 38-39.
- xviii. Panda, S. S. (2012). Sculptural Art of Upper Mahanadi Valley, 323-324.
- xix. Singhdeo, J.P., Op.cit, 68-69.
- xx. Panda, S.S., OP.cit, 323-324.
- xxi. Mishra, B. (2009). Facets of Odisha History Culture and Archaeology, p.110-116.
- xxii. Settar, S. (1982). Memorial Stones in South India, in Memorial Stones, a study their Origin, Significance and Variety (S. Settar and G.D. Sontheimer, Eds.), 192.
- xxiii. Panda, S.S. (2012). Sculptural Art of Upper Mahanadi Valley, 1, 350-351.
- xxiv. Singh Deo, J. P. (2006). Archaeology of Orissa: With special reference to Nuapada and Kalahandi, Kolkata, 171-172.
- xxv. *ibid.*
- xxvi. Thakur, P. (2019). Vira-Masti type Hero stones of Tumkur Karnataka, Kala-JIAHC, 25, 52-53.
- xxvii. Rekha, H.G. (2019). Sati Memorial Stones of Vijayanagar Period- A Study, HRJ, 5, 2111-2112.
- xxviii. Rajput, M. S. (2016). Op.cit, 38-39.

